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REVIEWS AND NOTICES OF BOOKS.

L'ARCHÉOLOGIE ÉGYPTIENNE, par G. MASPÉRO: Paris, Maison Quantin, 1887. 12mo, pp. 318.

EGYPTIAN ARCHÆOLOGY, by G. MASPÉRO: translated from the French by *Amelia B. Edwards*: New York, G. P. Putnam's Sons; London, H. Grevel & Co. 1887. 12mo, pp. XII, 328.

In this little volume, Professor Maspéro furnishes us with an admirable survey of Egyptian Archæology. Three chapters are devoted to Architecture, one to Painting and Sculpture, and one to the Industrial Arts. In treating of Architecture, he lays before us the leading characteristics of the private dwellings, from the hut of the poorest peasant to the palaces of the nobility; of fortresses purely Egyptian, and those which were built under foreign influence; and of public works, such as graneries, reservoirs, and quarries. At greater length he sets forth the temple architecture, giving some account of the materials and mode of construction, the various classes of columns and of the temple types as exemplified in the early, simple but grand, Temple of the Sphinx, the more beautiful peripteral temple of Amenhotep III at Elephantine, the complex structures at Karnak, Luxor and Abydos, and the rock-cut temples at Gebel Silsileh and Ipsamboul. Thus far we have met with little but what may be found in Perrot and Chipiez's volume on Egypt, and in the handbooks; but the section on temple decoration throws a new and interesting light upon our conceptions of Egyptian Architecture. He tells us that the temple was built in the likeness of the world, as it was known to the Egyptians. The world to them was a long, narrow plane, which supported by four immense pillars a flat or slightly vaulted sky. The temple floor represented the earth; the columns and walls, the pillars; and the roof, the sky. Hence, the bases of columns and the walls near the ground were decorated with floral or other simple figures; the ceilings were painted blue and figured with stars or zodiacs; while the side-walls, suspended, as it were, between earth and heaven, illustrated the official relations between Egypt and the gods. Here were represented the mediating king and his attendants in the presence of the gods. As the sun (according to the texts), in travelling from east to west, divided the universe into two worlds, that of the north and that of the south; so the temple was divided, by an imaginary line passing through the axis of the sanctuary, into the temple of the north on the left and the temple of the south on the right. This division extended to each chamber of the

temple and controlled the decoration. Thus, the divinity is represented on the right wall as receiving the offerings of the south, while on the left he receives those of the north. These sculptured scenes were not mere decoration, but served as amulets, ensuring to the god the continuance of homage, and to the king the granting of the divine favor. Even in the most complicated scenes, Professor Maspéro recognizes a thread of unity which binds together a multitude of episodes into one continuous chain. A vivid conception of the significance of the Egyptian temple and of its ultimate purpose is conveyed in the description of the statues of the gods used in the ceremonials (p. 106): "They were animated, and in addition to their bodies of stone, metal, or wood, they had each a soul magically derived from the soul of the divinity which they represented. They spoke, moved, acted—not metaphorically, but actually. The later Ramessides ventured upon no enterprises without consulting them. They stated their difficulties, and the god replied to each question by a movement of the head. . . Theoretically, the divine soul of the image was understood to be the only miracle worker; practically, its speech and motion were the results of a pious fraud."

The chapter on Tombs is the more interesting and instructive because of the insight given into the psychology of the Egyptians. It was this which determined the arrangements of the mastaba and pyramid and catacomb. The eternal house of the departed contained a chapel with its *serdab* or hiding-place for portrait-statues. This was the abode of the *Ka* or ethereal duplicate of the body, the reception room where priests and friends brought their offerings. The decoration of the chapel-walls portrayed the earthly life of the *Ka*. The sepulchral vault at the end of a long passage or shaft was the sacred abode of the soul (*Bi* or *Baï*). It was undecorated except with inscriptions which related to the sustenance and protection of the soul, incantations against the influence of evil spirits, and passwords which enabled it to enter into the company of the good gods. By their influence, the absorption of the dead into Osiris became complete and it enjoyed all the immunity of the divine state. The section upon the Pyramids has been translated by Mr. Petrie. The extremely careful and detailed study which Mr. Petrie had made of the Pyramids of Gizeh has enabled him to append to the English translation a number of valuable notes which amplify and correct the text. English readers will also be grateful to Miss Edwards for the explanatory notes and for the references with which she has enriched her translation.

The chapter on Painting and Sculpture is illustrated from papyri as well as from wall-paintings, also by a series of sculptures extending from the Ancient Empire to Alexandrian and Roman times. In this series, we notice that the group of General Rahotep and his wife Nefert, usually attributed to the Third Dynasty are assigned by Maspéro to the first

Theban Empire. To make the understanding of this subject more complete, a description of the technical processes is given, in which the mode of preparing surfaces, the tools employed, the methods of cutting and polishing various stones, the pigments and scales of color used at different periods, are briefly treated.

The final chapter contains an admirable *résumé* of the Industrial Arts. Here, as in the earlier portions of the book, Maspéro is not satisfied with presenting a bare morphology of the subject: he initiates us, wherever it is practical, into the ideas which the Egyptians connected with their handiwork. Thus, the carnelian girdle-buckle was the blood of Isis which washed away the sins of the wearer, the frog was emblematic of renewed birth, the diminutive lotus column symbolized the gift of eternal youth, the mystic eye protected one against the evil eye and the bite of serpents, and the scarabæus provided a safeguard against death. Amongst the metal-work, we would call attention to the engraved gold and silver bowls (figs. 275-7) of purely Egyptian workmanship. In view of the prevailing impression that engraved pateræ were not made in Egypt, these examples are of unusual interest. No less interesting is the poignard (fig. 294) with its damascened blade, to which the poignards found by Dr. Schliemann at Mykenai seem to be nearly related. We cannot dwell upon the many objects of glass and clay and stone, of wood and ivory, of bronze and silver and gold, which are here described. The number and variety of these small monuments has been so largely increased in recent years as to demand for them a more methodical study than they have yet received. "It is a task," says Maspéro, "which promises many surprises to whomsoever shall undertake it."

It is refreshing to read a book so comprehensive and yet so well proportioned and compact, so methodical and yet so full of interest. In treating a subject of such extent, it is hardly to be expected that even one who has the acquaintance with Egyptian Archæology that Maspéro possesses should produce a book absolutely free from error. A very few instances in which his inferences are not warranted by the facts have been noted by the Translator and by Mr. Petrie. To these we venture to add one more, which has escaped the Translator's notice, namely, the survival of the inference that the papyrus figures in Egyptian decoration. The so-called papyrus of fig. 279 is identical with the lotus of fig. 228; the alternating bud and flower of the "lotus or papyrus" of fig. 93 is nearly identical with the lotus bud and flower of fig. 245; and the strange conventional form between the antelope and scarabæus on fig. 264 bears no resemblance whatever to a bunch of papyrus. An indubitable instance of the papyrus-form in Egyptian art has not yet been pointed out.

ALLAN MARQUAND.